

every issue a collector's item

# Hollywood studio Magazine

VOLUME 11 NO. 2

## GOLDEN FILMS 1977 FESTIVAL OF HITS

HOLLYWOOD MOVIE BONUS

COLLECTORS UNPUBLISHED PHOTOS  
FAMOUS COUPLES & STARS OF 30's & 50's

From Lee Graham's Candid Camera Scrapbook

LIPPRINTS OF THE STARS QUIZ

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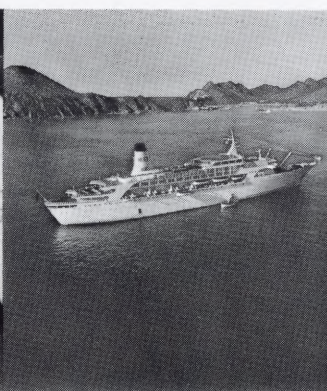
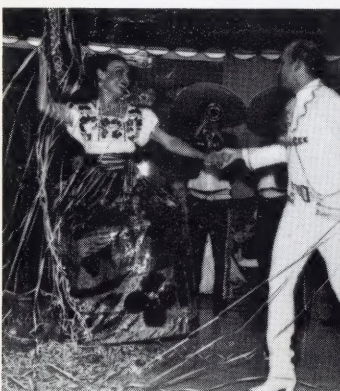
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# Hollywood studio Magazine

EACH  
ISSUE  
A  
COLLECTORS  
ITEM

## ON THE COVER

Everything is coming up Golden for Producers Group Inc. Center photo-Don Reynolds, President Golden Films surrounded by a montage of 1977 Festival of Hits. Stephen Boyd in a scene from "Evil in the Deep," James Franciscus and Barbara Eden and Lower left, Fred Astaire in "The Amazing Dobermans," (Right photo) Carol Lynley and Gary Lockwood in a scene from "Out of Control."

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VOLUME 11 NO.2  
DECEMBER, 1976



**On  
the scene**  
With  
Lee Graham

THALIANS SALUTE

# CROSBY, HOPE & LAMOUR



Bing, Dottie & Bob—a rare reunion

*Debbie Reynolds  
cordially invites you to join  
the  
21st*

*Annual Thalians Gala  
presenting  
Road to U.S.A.*

*with  
Bing Crosby, Bob Hope, Dorothy Lamour  
and  
Many Guest Stars  
Beverly Hilton Hotel*



Thalians P.R. girl, Eileen O'Neill  
with John Wayne. Introducing  
Bob, Wayne said, "Hope's politics  
make me look like Jane Fonda."

The Thalians 21st annual ball, raising  
\$200,000 for mentally disturbed children, was  
called "The Road to the USA." It might have  
been subtitled "Road to Nostalgia." What  
memories!



Guests are led into the Beverly Hilton's  
Grand Ballroom with the Spirit of '76



Thalians prexy, Debbie Reynolds,  
with George Burns



Peggy Lee added to the fun by  
singing for the Thalians



Lucille Ball and Gary Morton. Lucy  
introduced Der Bingle to the crowd.



Fred Mac Murray and June Haver.  
Fred announced that between  
Road films, typhoons, volcanoes,  
and hurricanes, Dottie made 4  
films with him.



Debbie Reynolds, Sen. John  
Tunney and Ruta Lee, Chairman  
of the Board

*Photos by Yani Begakis & Stan Adams*





In the "Road" pictures, Hope was the overeager lover, Crosby the cool crooner, both fighting over Lamour, usually in some revealing version of her famous sarong. These three traveled that lucrative celluloid road through 7 pictures starting with "Singapore" in 1940, ending with "Hong Kong," 1962.



"Zanzibar" found the boys sneaking up on danger.



The famous trio running from danger in "Morocco."



A typical scene with the boys in trouble, Lamour looking seductive, this time in Morocco."



One of their best films took place in "Utopia."



Dottie and Bob clown around on the set



# FAMOUS SMACKERS

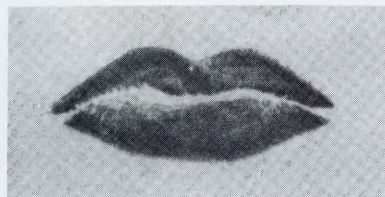
A rare collection of Lip-Prints of the Stars

Sneaky devils that we are, we've designed a little quiz to see just how attentive a movie buff you really are. See if you can match your favorite star with her lip print. We'd give you a hint but our lips are sealed. Answers are on page 36.

1



2



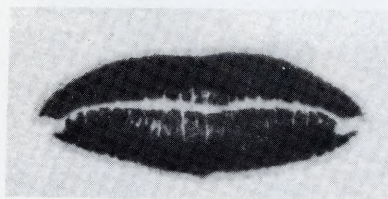
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4



5



☐ Joanne Woodward

6



☐ Mijanou Bardot

☐ Barbara Rush

☐ Annette Funicello

☐ Mary Pickford

7



☐ Judy Holliday

☐ Merle Oberon

8



☐ Hildegard Neff

☐ Dorothy Lamour

9



☐ Betty Grable

10



11





## A Word about Liptographs

BY GARY CRANDALL

These lip-prints are from the collection of Clay Campbell, a leading make-up artist with Warner Bros. 20th Century Fox and Columbia-until he retired in 1966.

They began with a purpose—to maintain uniformity of make-up through-out the movie shooting schedule. Then collecting them became a hobby for Clay who has made-up hundreds of stars throughout his career. These are from his collection of over 500 "lips from A to Z."



Make-up artist Clay Campbell getting Alice Fay ready for the cameras.





# Hall of Fame Stars Awards

A string of elegant limousines, Continentals, Cadillacs and two Rolls Royces, sedate but very conspicuous, lined up along the right hand curb of the driveway into the entrance of the Hollywood Holiday Inn to signal even the most casual observers that something "big" was going on inside.

Chauffeurs were clustered by the limo's drinking coffee and exchanging chit chat about the Movie Expo III going on.

Inside the hotel, on the 23rd floor, the famous revolving restaurant served as a stage for all the special inductions of movie stars into Douglas Wright's Hollywood Hall of Fame.

Hollywood Studio Magazine editors turned out for a day of fun, relaxation and a chance to meet and talk with film buffs.



Celebrity lineup. (Left to right) Former Mrs. Bela Lugosi Sr., Bela Lugosi Jr., George Pal, Constance Moore, Tina Scala, Douglas Wright—President of Motion Picture Hall of Fame, June Foray, William Schaeffer (Jack L. Warner assistant), Mrs. Walter Lantz, Walter Lantz, Efrem Zimbalist Jr., and Ben Lyon.



HSM "Man About Town" writer Lee Graham enjoying a relaxing moment after the luncheon with Efrem Zimbalist Jr., Douglas Wright and Tina Scala.



Ben Lyon, star of Hell's Angels, telling amusing anecdotes about Hollywood to HSM's Glo Davis.



Fans and collectors looking for treasures in the Dealer's Room at Film Expo III.



The original Superman, Kirk Alyn, who has appeared on the cover of HSM in 1972 is admiring the recent full color covers of the magazines with HSM's Bonnie.



"You better believe it" HSM contributing editor Glo Davis tells Efrem Zimbalist Jr. that Hollywood Studio Magazine is Number 1.





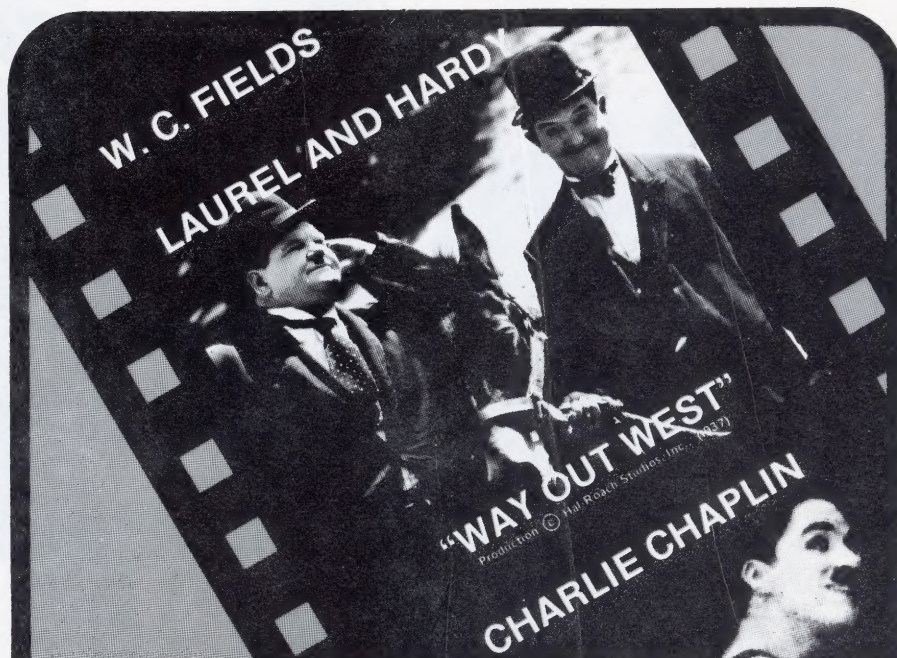
Child actress all grown up now is Margaret O'Brien with husband Ron Thorsen as the camera catches them getting off the elevator.



HSM circulation manager, Judy Owyang, is discussing collector's issues of HSM with one of W.C. Field's grandsons, Ron Fields and Maxine Elliott who appeared in a movie with W.C. Fields.



Mara Corday and Douglas Wright enjoying a casual chat just before the awards luncheon.



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## Movieland Wax Museum's Million Dollar expansion

By Glo Davis

Buena Park, California ... Movieland Wax Museum has announced plans to add a million-dollar expansion to be completed, in part, for the 1977 summer season.

"This will be Movieland's most significant addition since 1966 when the Palace of Living Art was installed," commented General Manager Leslie C. Bruce, Jr., who only recently announced that Movieland Wax Museum expects a record-breaking 1976 reaching the one million mark in attendance.

Perhaps the most exciting portion of the expansion will be an approximately 15,000 square foot outdoor plaza area adjacent to and extending north and west from the current Palace of Living Art courtyard. Targeted for a June 1977 opening, this large, new complex will be luxuriantly landscaped, contain a small, outdoor bowl-type stage designed for a variety of uses, a colorful fountain, food and beverage services including beer, wine and wine drinks, adjoining dining patios and a new entry gate and walkway to the plaza and existing box office. A visitor area with shade, benches and a landscaped queuing area will also be provided near the box

office for added comfort and convenience, especially during peak attendance periods.

The outdoor plaza area has been designed to capture the flavor of California interwoven with the glamorous theme of movies, stars and the arts. It will be a lovely, restful area where visitors can pause to reflect on favorite tv and movie scenes they have enjoyed during their Movieland tour or art favorites in the Palace. The area will also greatly expand Movieland's capability for private parties and other group activities.

There will also be a 5,000 square foot addition at the southwest end of the present Movieland building. This large addition, expanding west, will contain a substantial number of new motion picture and television sets to be added over the next two years. The area will ultimately be a significant addition to the basic Movieland tour which now covers an area of approximately 45,000 square feet.

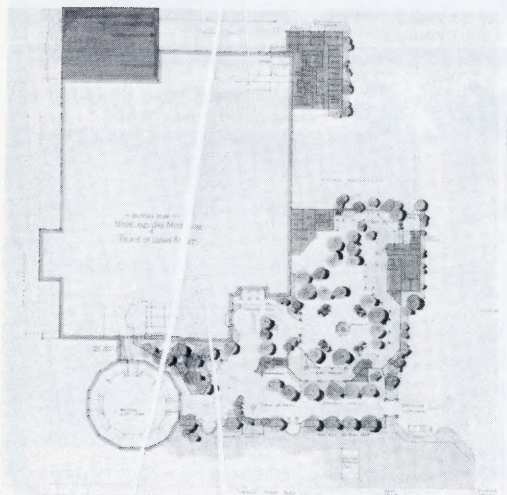
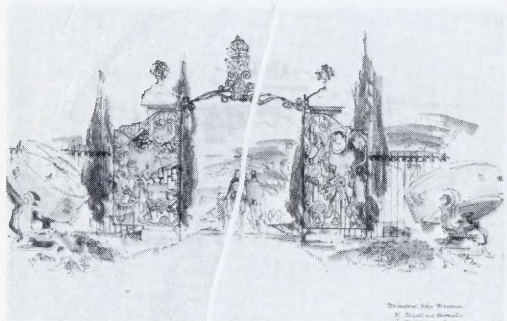
A 3000 square foot, single story addition to the northwest corner of the present building, to be completed in the spring of 1977, will consolidate employee facilities including new rest areas and locker rooms. The new addition will also include administrative offices.

An additional acre of visitor parking will be added on part of the empty land parcel next to the present north parking lot.

Movieland Wax Museum, which has grown to include over 200 incredibly life-like wax figures of stars in 79 popular movie and tv scenes, opened to the public in 1962. Since that time, dozens of stars including Mary Pickford, Gloria Swanson, Gina Lollobrigida, Boris Karloff, Vincent Price, Cliff Robertson, Mae West, William Shatner, Leonard Nimoy, Rowan & Martin, Natalie Wood, Danny Thomas and Marlo Thomas, Sophia Loren, Kirk Douglas and many others have visited their counterparts at the Buena Park Stars' Hall of Fame.

Four years after the grand opening, the unique Palace of Living Art became part of the Movieland tour. At the Palace, the world's most prized statuary such as Michelangelo's David and the Pieta, have been reproduced, some in exquisite Carrara marble, and dozens of treasured paintings are reproduced in three-dimensional settings with life-size wax figures. The viewer has the unique opportunity to see subjects of famous masterpieces as they may have appeared modeling for the artist.

Movieland Wax Museum, located one block north of Knott's Berry Farm on Beach Boulevard in Buena Park, California, is a family entertainment project of Six Flags, Inc. Δ



Photos by Yani Begakis



HOLLYWOOD MOVIE BONUS!

## FILMDOMS MOST FAMOUS COUPLES

—30's to 50's/Unpublished photos



Clara Bow & Rex Bell



Bebe Daniels & Ben Lyon with Clark Gable

# Lee Graham's Scrapbook

of rare candid Stars photos

Barbara Stanwyck & Robert Taylor



### THEY WERE MARRIED . . . THEN

LEE GRAHAM'S CANDID SHOTS OF TINSELTOWN'S MOST FAMOUS COUPLES FROM THE THIRTIES TO THE FIFTIES

Hollywood and the world may change, but romance goes on forever. In this layout you see couples whose marriage lasted until death did them part—others until divorce did them part.

These photos, never published, should bring a flood of memories no matter what age group you're in. All these people added great color to the Hollywood scene of their era . . . from Bebe & Ben to Janet & Tony. Our special thanks to Marian and Ben Lyon and Georgia Eustice for their contributions.





Virginia Bruce &  
J. Walter Ruben



Jane Wyman & Ronald Reagan



Helen Chandler &  
Bramwell Fletcher



Lillian Lamont &  
Fred MacMurray



Allan Jones & Irene Hervey



Joan Crawford & Franchot Tone



David Rose & Martha Raye





William (Hopalong Cassidy) Boyd  
& Grace Bradley



Joan Woodbury &  
Henry Wilcoxon



Francis Gifford & James Dunn



Jon Hall & Frances Langford



Luise Rainer & Clifford Odets

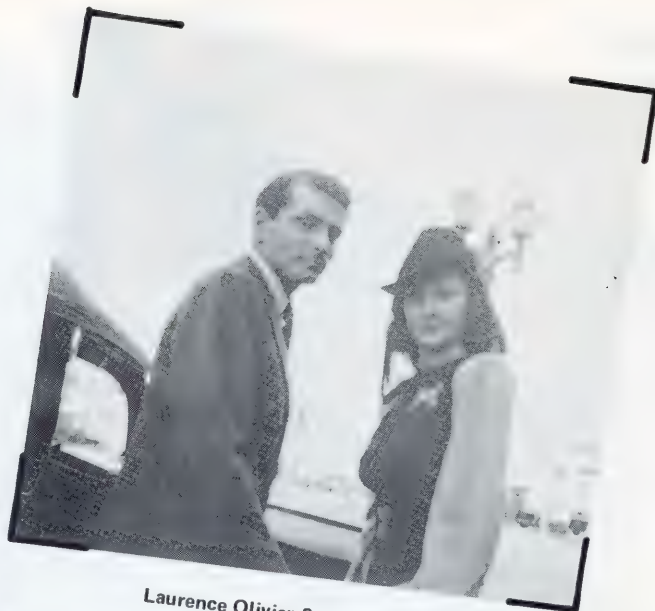


June Collyer & Stuart Erwin





Marie Wilson & Bob Fallon



Laurence Olivier & Vivien Leigh



Marian Nixon and Willian Seiter with Dinah Shore and their son, Chris Seiter.



Anne Baxter & John Hodiak



Robert Sterling & Ann Sothorn



Joan Fontaine & Brian Aherne

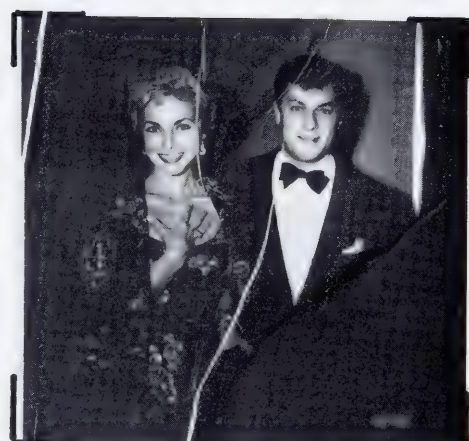




Jeanette MacDonald & Gene Raymond



Claudette Colbert & Dr. Joel Pressman



Janet Leigh & Tony Curtis



Betsy Blair & Gene Kelly



Catherine Craig & Robert Preston



Debbie Reynolds & Eddie Fisher



Shirley Temple & John Agar



Esther Williams & Ben Gage



Susan Hayward & Jess Barker



Fibber McGee & Molly



Sue Carol & Alan Ladd



Dinah Shore & George Montgomery



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# Question and Answer Man

BY KIRK CRIVELLO

- Q. *What can you tell me about that wonderful "tough girl" Marion Martin of the 1940s? A.T.M., Bronx, N.Y.*



Marion Martin played floozies of various sorts including entertaining Clark Gable in "Boom Town."

- A. Marion Martin seemed made to order for wordly-wise chorus girls who know the score movie yarns. One of the last discoveries of Florenze Ziegfeld, platinum blonde Marion was born in Philadelphia, Pa., on June 7, 1918. A Broadway showgirl, ("Ziegfeld Follies of 1933" and "George White's Scandals") it was "New Faces of 1937" which brought her to Hollywood and Universal Pictures. Bowing in SINNERS IN PARADISE ('38), the capable Ms. Martin scored most attention in: As Clark Gable's dance-hall girl in BOOMTOWN; Being chased by the Marx Brothers in THE BIG STORE; The uninhibited burlesque queen in LADY OF BURLESQUE; A nagging B girl in MY DREAM IS YOURS. For years now, she's led a very happily married life in Santa Monica and is active in Catholic charities.

- Q. *I'd like to know who played Marilyn Monroe's lover in NI-AGARA? G.S., Tulsa, Okla.*
- A. Richard Allan played Ted Patrick, Monroe's boy-friend who gets murdered. An ex-dancer, 20th-Fox big plans to build him up never materialized.
- Q. *I have seen one of my favorites, Pat O'Brien, often on old movies on TV, but what is he doing currently? S.G., Hawthorne, CA.*
- A. Pat O'Brien, who turned 77 this year, has appeared on talk shows,

including two he recently taped in Canada with Tommy Banks, a syndicated series titled "Celebrity Revue," which will be on Los Angeles' Channel 9 this fall. And he's just finished a role in an upcoming movie, BILLY JACK GOES TO WASHINGTON.

- Q. *Do you have any idea what happened to the silent star Olive Borden? E.O., Lake Charles, La.*
- A. The once beautiful star ended up scrubbing floors at the Sunshine Mission in the skid row section of Los Angeles. She was found dead in a cheap rundown hotel, October, 1, 1947.
- Q. *In what film did Alice Faye sing 'You Turned the Tables On Me?' B.B., Hollywood, Ca.*
- A. It was SING, BABY, SING 1936 in which Faye met future husband Tony Martin, who's song 'When Did You Leave Heaven' received an Academy nomination.
- Q. *I recently saw TONIGHT AND EVERYNIGHT at the Vagabond Theatre and thought I saw Shelley Winters in the background. My friend said it isn't her? B.C., Rosemead, Ca.*
- A. Yes, Shelley Winters was in TONIGHT AND EVERYNIGHT, as a Columbia stock player during 1943-45, she appeared in numerous features in bit parts.
- Q. *Who is the lady that played a Times Square moocher impersonating Alan Ladd's mother in LUCKY JORDAN? W.H., Washington, D.C.*
- A. She was Mable Paige, Paramount's answer to Marjorie Main, who didn't enter pictures until she was in her 60s. Passed away on February 9, 1954 of a heart attack.
- Q. *I've heard Glenda Jackson is going to play Hamlet—when will she do the play?*
- A. That's a good question. We'd say never . . . but she wouldn't be the first woman. Many actresses, notably Sarah Bernhardt and Judith Anderson have played the mad Dane.



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(Mascot, 1934)

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.4.



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LIL ABNER  
ATHENA (Jane Powell/  
Debbie Reynolds)

#130 (COLOR)

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(Steve Reeves)  
GIANT OF THE MARATHON  
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TARZAN THE APE MAN  
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LA DOLCE VITA

#141

GHOST RIDERS OF THE WEST  
DEVIL HORSE  
BLACK COIN

#113

CAPTAINS COURAGEOUS  
MAN OF ONE THOUSAND FACES  
DINNER AT EIGHT  
BORN YESTERDAY

#142

WINNERS OF THE WEST  
RED RYDER  
RUSTLERS OF RED DOG  
GANGBUSTERS

#114 (COLOR)

TEXAS CHAINSAW MASSACRE  
TWO THOUSAND MANIACS  
BLOOD FEAST  
LEGEND OF HELL HOUSE  
SUGAR HILL

#143

CAVALCADE OF THE MOVIES  
THE BIRTH OF A NATION  
(1930 re-issue/two different trailers)  
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**\*ANNOUNCEMENT TRAILERS #3 (COLOR)\***

This very special trailer reel contains six different animated intermission trailers from the early 1950's, cleverly done to lure patrons to the candy counter. This is the first time superb quality copies have been made available to collectors. Also on this reel is the lavish FILMEX (Los Angeles Film Festival) trailer which features some spectacular footage from WAR OF THE WORLDS. Last but not least several different Starting-type sigs, a Merry Christmas 1975, animated explanation of the rating system and a animated Fight Pay TV. A must (absolutely!) for all film collectors!!!





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Remembering Bogey and his co-stars

Marx Brothers—from gags to riches

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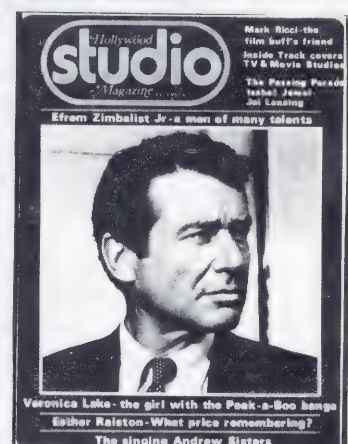
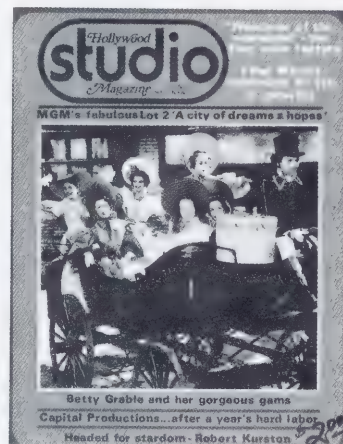
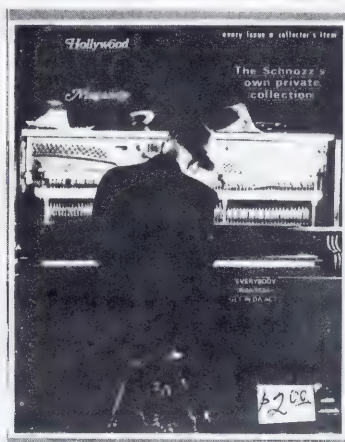
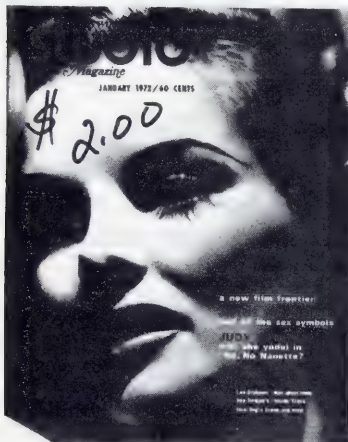
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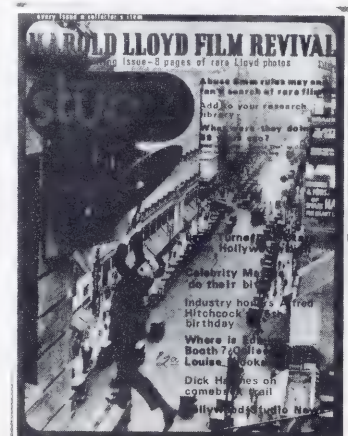
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# VIEWS & REVIEWS

by Jack Ong

**VOYAGE OF THE DAMNED**—Old-fashioned melodrama with soap opera style and pacing so relentless that the film sinks in its own tears. The sadly true story of various nations refusing to accept 937 German refugees because of their Jewish faith is strong, but is told with little variation for 2½ hours.

**NETWORK**—What does a trailing TV network do when one of its broadcasters announces that he's had it with everything and will shoot his brains out next week . . . on prime time? What does it do indeed, especially when America's vast wasteland gives its approval via the ratings? Faye Dunaway, William Holden and Peter Finch (as the nutty newsmaker) have a field day with Paddy Chayevsky's excellent and outrageous satire.

**THE FRONT**—A sensitive and intelligent look at the way Hollywood was in the dark days of Sen. McCarthy's anti-Commie probes and subsequent talent blacklist. Woody Allen makes his move to "serious" acting cautiously and, more important, successfully.

Zero Mostel grabs attention in a flashy role, which he overdoes slightly.

**THE RITZ**—Rita Moreno's now-famous Googie Gomez character (a real gem!) is hilarious, but hardly showcased enough to do anything for an otherwise boring comedy with one continuing joke . . . on the viewer.

**THE INCREDIBLE SARAH**—This vehicle based loosely on the early life of Sarah Bernhardt does for Glenda Jackson what "Star!" based loosely on the early life of Gertrude Lawrence, did for Julie Andrews. Good luck, Glenda.

**CAR WASH**—One of the most entertaining and refreshing comedies of the year. The "day in the life . . ." format has been used often, but it's hardly noticeable here as the boys who polish our cars put up with, work around, listen to and shake their heads at the crazies they encounter while taking care of business that day.

**NAME DROPPING**—KATHARINE HEPBURN'S amazing her friends and fans by undertaking "A Matter of Gravity" through Dec. 4 at L.A.'s Ahmanson Theatre. Although critics have been cool towards the play itself, everyone is all raves for Ms. Kate's upbeat and energetic performance.

TV's HENRY WINKLER added

some "local color" for Nikodell's noontime diners recently by table-hopping in search for fellow Scorpios to wish happy birthday.

Lucille Ball's daughter Lucie Arnaz, truly a "chip off," is displaying her acting talents in "Vanities," the off-Broadway hit currently on the boards at L.A.'s Mark Taper Forum. Lucie's co-stars: Sandy Duncan and Stockard Channing.

Rock star Peter Frampton plugs his SHARE benefit concert by doing his own radio spots . . . Malibu's been good for Neil Young, as you could hear at his first local concerts in three years . . . Claude Akins is delighted to have something more in common with Phil Ahn than just has-been TV hit series: both are "honorary mayors" of L.A. suburbs. Δ

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Backstage at the Merv Griffin TV Show. Don Reynolds with Fred Astaire, star of "The Amazing Dobermans."

theaters. And the stars, Fred Astaire, James Franciscus, and Barbara Eden are cooperating completely in promoting it. They're appearing on radio and TV across the nation to let people know about the film. Fred Astaire has already appeared on the Dinah Shore Show and the Merv Griffin Show."

As our interview continued, Reynolds was interrupted by a lab man who asked him some questions about the prints. I overheard the lab man telling Reynolds that everyone who'd worked on the film in the lab predicted it would be a winner.

Getting back to our interview, Reynolds explained, "Our first production *Evil In The Deep* was a springboard to our other projects. *Evil In the Deep* was shot in Jamaica and had some of the most spectacular underwater shark-fight sequences ever put on film. Stephen Boyd and Rosy Grier starred in this, along with David Ladd. The picture has made money as it was the first shark picture to follow fast on the heels of the box office champ "*Jaws*."

But now Reynolds waxed enthusiastic about his latest movie release. "We're opening '*The Amazing Dobermans*' in 300 theaters," he continued, "TV and radio spots will be combined with a huge magazine and newspaper campaign to let the public know that a good movie is playing. One that they can take the family too, and enjoy enormously themselves."

At this point, Reynolds introduced his business partner John Broderick. Broderick is an energetic, optimistic young man whose prior pictures (he directed) such as "*Al Capone*" with Ben Gazzara have done well at the boxoffice.

"We—John and I," Reynolds explained, "work together in our film company, Producers Group Inc. We have our own formula for making movies. We prepare the film from concept to completion. There is one thing that a lot of creative people lose sight of when they are making movies. They have a tendency to make movies for the trade. This just doesn't make sense when it comes to boxoffice returns."

Don Reynolds, explained it this way. "We must think of

# Everything is coming up Golden for Producers Group Inc.

by Robert Kendall

While watching "*The Amazing Dobermans*" flash across the screen the other afternoon I was impressed with one fact—this film has to be one of the most entertaining movies to come out of Hollywood in years. All ages will enjoy this one!

Fred Astaire turns in a captivating performance as an ex-con man turned dog-trainer who puts the five fabulous canine stars, "*The Dobermans*," through their paces.

When the Dobermans save James Franciscus from his would-be abductors, these remarkable animals prove they deserve the star billing accorded them in this, the third film in which they've thrilled movie audiences with their amazing feats.

Barbara Eden, a stunning blonde beauty, portrays a circus bareback rider, and midget humorist Billy Barty keeps the laughs coming.

The colorful chase sequences, interspersed with a series of spectacular circus acts, makes every movie moment solid gold entertainment.

After the screening, I interviewed Don Reynolds, President of Golden Films, which is distributing the film.

"We're proud of this picture," Reynolds beamed, "This is the kind of entertainment that will bring people back to the

the subject matter that will turn-on the public. This must be considered first. Of course we recognize that the subject matter must have appeal to the trade (exhibitors, theater chain owners). But there must be an equal consideration of the movie public—as both must be served, and served well."

"So far what has the response to '*The Amazing Dobermans*' been from the exhibitors?"

"Excellent," he enthused. "The subject matter is good. Two previous Doberman movies have clicked at the boxoffice. And now, with a major star line-up, they feel certain the boxoffice will be bigger than ever."

"There is a division of authority in Producers Group Inc.," John Broderick smiled. "Reynolds and I complement each other in what services we can perform. Because of my heavy production background, I become totally involved with every aspect of the film's production. Don handles the business side of the film project, and thus we form a good working unit that gives us the teamwork to keep the entire operation running smoothly."

"How did your association begin?" I asked them.

Don Reynolds vividly recalled their first meeting.

"John came into my office, with a picture idea in mind, but





Merv Griffin, Fred Astaire and the amazing Doberman.

he only had two words on paper at that point—'Moonshine Molly.' I liked what he had in mind. We had several conversations before that. I could tell from listening to him talk that he possessed a fantastic sense of comedy. John knew action and reaction when it comes to shooting a movie, and this is the key as far as I'm concerned. And—he was also aware of marketing a movie. When a film-maker is aware of the public as well as his own creative concepts, a balance is provided which makes planning a picture easier."

"And then?"

Reynolds continued, "I told John to go ahead and do the screenplay. The blank pieces of paper he put into the typewriter came out as some of the most fascinating movie scenes I've read. I gave him the go-ahead, and we began shooting, under the tentative title, Moonshine Molly."

Broderick interjected, "We changed the title of the movie to Out of Control, and we have some excellent stars turning in some powerful performances. The moment I heard Gary Lockwood read for the lead—I knew he was it. And together with Carol Lynley, they ignite. It's a high-voltage picture."

Reynolds conceded, "Hollywood isn't making many movies, and I think this has something to do with management. The enormous appetite of the movie marketplace where they have 4 and 6 theaters in units means just one thing—it takes a lot of movies to feed them all. And it is our intention to fill all those screens with important pictures."

Broderick puts it this way, "The future for film-makers can be bright because the movie houses are there and the audiences are waiting to see what we can bring them. Top quality movies with name stars, and not rip-off, exploitation films will pull them in. A film producer must have a great deal of integrity to satisfy his audience. In one sub-plot we had threaded through Out of Control were some scenes that looked great in our screenplay, but simply didn't come over on film as we had expected. The simple thing would have been to let it go through. But the only honest thing to do, was to clip the entire sequence from the finished product, as the only thing that really matters is what solid entertainment values are in the final print. We did this, and now Out of Control has the impact we intended it to have in the first place. It is this



Don Reynolds, president of Golden Films.

conscientious picture-making and not rip-off artistry that Producers Group Inc. is striving for."

"About the future projects for Golden Films, the distributing arm for Producers Group Inc.?"

"I'm on the third draft of our next film which goes in February," Broderick nodded, "and there is more—"

"Right," Reynolds smiled, "and we have five more movies in the works. We intend to be a major supplier to the theaters. In some areas the shortage of good films has been so acute they had to go dark. We intend to keep those big screens filled up with entertaining movies. John Broderick is the "idea man" for Producers Group Inc. and I'm the "marketing" man. Together, we'll make 1977 a very good year for us all."

Joe Mass, Marketing Director, for the organization shares this enthusiasm. "The days of "ballyhoo" have long been forgotten in Hollywood—especially in the independent film market. This is all wrong, and we're doing something about it at Golden—we're making the movie campaign for 'The Amazing Dobermans' exciting. We're utilizing TV—something the old Hollywood couldn't do. We're using radio spots, as well as scientific analysis for each and every marketing approach. And we're doing this with every film release."

Backup staff for Mass includes Mark Matthews, from Pacific Theaters as well as Richard DeSiato, famed designer, in the Art Department, along with Alan White who is in materials and distribution.

Arista Film Sales, headed up by Lou George is representing both "The Amazing Dobermans," and "Out of Control" for world-sales. George's background with the MGM foreign sales department has given him literally a world of experience. "The enthusiasm I've seen first-hand in my travels recently to foreign movie markets convinces me there is a great demand for good Hollywood movie product. We're meeting that demand."

D & R Film Projects is the "financing arm" for many of the film projects undertaken by Golden Films. David and Ruth Zumbun, who head up D & R Investments are handling funding for "Out of Control" as well as future projects for Producers Group Inc. and Golden Films. Δ





Katharine Hepburn floats around on a balloon with child actors, Kevin McKenzie and Dennis Dimster in her 43rd film, "Olly Olly Oxen Free."



Shirley Bassey with the Peter Finchs following her Greek Theatre opening.

## Lee Graham's Man about Town

### *The Star was brilliant*

The play was boring. I'm referring to "A Matter of Gravity" and Katharine Hepburn at the Ahmanson.

My first encounter with Hepburn occurred when I was 12. She was making "Stage Door" at RKO and I waited, along with other fans, outside the entrance for autographs. Her co-stars, Ginger Rogers and Adolphe Menjou, couldn't have been nicer, but "Katherine of Arrogance" brusquely brushed us aside with "Rally, I don't give autographs."

About 10 years ago, my car stalled on Doheny. A car came roaring out of a sidestreet; the driver spotted me and slammed on the brakes. Who should jump out but Hepburn in tennis shorts (damn pretty legs). She offered to push, but instead of pushing in her car, she pushed by hand while I guided. Looking in the rear view mirror and seeing her puffing and straining, my only thought was "If my friends could see me now."

With the exception of Judy Garland, who lacked Kate's self-discipline, no star ever had a more yo-yo career. She was up with her first films and an Oscar for "Morning Glory" in '33;

down five years later when, after a succession of mediocre pictures, she was labeled "Box Office Poison"; up again after her success in "The Philadelphia Story"; two years later up higher than ever with "Woman of the Year." That film began her association with Spencer Tracy with whom she made 9 great films. But the sixties found her down again, probably because she devoted her energy and time to caring for ailing Tracy ("I had 25 years of perfect companionship with a man among men and never regretted it"). Their last film, "Guess Who's Coming to Dinner," released after his death in '67, won her another Oscar and she was up again. To relieve her heartbreak, she worked harder than ever and became the only actress to win 3 Academy Awards with "The Lion In Winter."

Incredibly, this 67-year-old legend still works tirelessly. She finished her 43rd film, "Olly Olly Oxen Free," days before rehearsals on "Gravity." Looking down her aristocratic nose at the glamour racket, she says, "Show me an actress who isn't a personality and I'll show you a woman who isn't a star."

"Thou Swell, Thou Witty," Dorothy Hart's book about her late brother-in-law, Lorenz Hart, was launched by ASCAP with a big Bistro bash. Guests dated back to Helen Ford, who starred in 3 Rodgers & Hart shows, starting in 1926. Vivienne Segal, for whom they wrote "Bewitched, Bothered, and Bewildered" in "Pal Joey" made a rare public appearance. Ray Bolger told us he did 3 Rodgers & Hart musicals, including their last, "By Jupiter," in '42. Gail Patrick, in one of the few R&H films, "Mississippi," turned up with husband, John Velde. Youngest of the crowd was Henry Winkler who portrayed Hart to Gene Kelly's Rodgers on CBS' special, "America Salutes Rodgers and Hart"

Rudy Vallee mistakenly thought the cocktail party started at three, arrived at three-thirty and sat and read "Thou Swell . . ." until other guests arrived after five.

\* \* \*

Grace Robbins, that beauty with brains, spearheaded the special performance of "A Chorus Line" at the Shubert which raised \$35,000 for the Underprivileged Children's Scholarship Program at the Park Century School in Santa Monica. At a reception buffet following, Grace presented the school's Open Door Appreciation Award to Cyd Charisse, who flew in from Ravenna, Ohio, where she was appearing in "Murder Among Friends," just for the occasion.



Assisting Grace in greeting guests was her husband, Harold Robbins. The famed novelist just put his yacht, the Gracara, into drydock in Cannes for the winter while he worked here on his new book, "Dreams Die First"—about the world of men's magazines.

\* \* \*

Muriel and Bud Slatkin are known for their "A" parties. Their latest, at the Beverly Hills Hotel, was for the lady who invented the "A" and "B" lists, Joyce Haber, honored on the publication of "The Users."

Ms. Haber's juicy book provides readers with the same guessing game her column once did. Known as Hollywood's "No. 1 voyeur," also called, "More intelligent—and more malicious—than her predecessors," "Joyce explains her obsessive writing about sex. 'I value things that are offbeat. I guess a lot of offbeat things are sexual.'" The graphic details of her character's sex lives couldn't be more "offbeat."

\* \* \*

Newlyweds Rue McClanahan of "Maude" and realtor Gus Fisher were receiving congratulations at Hermoine Baddeley's farewell bash for Lady Joan Ashton-Smith of London.

Hermoine lets her hair down socially and gets a wild potpourri of guests—thinking nothing of mixing mechanics and hairdressers with neighbors, stars, and socialites. Democratic and fun!

Martha Raye toasted TV's Mrs. Naugatuck: "Here's to housekeepers: she takes care of Maude and I take care of McMillan."

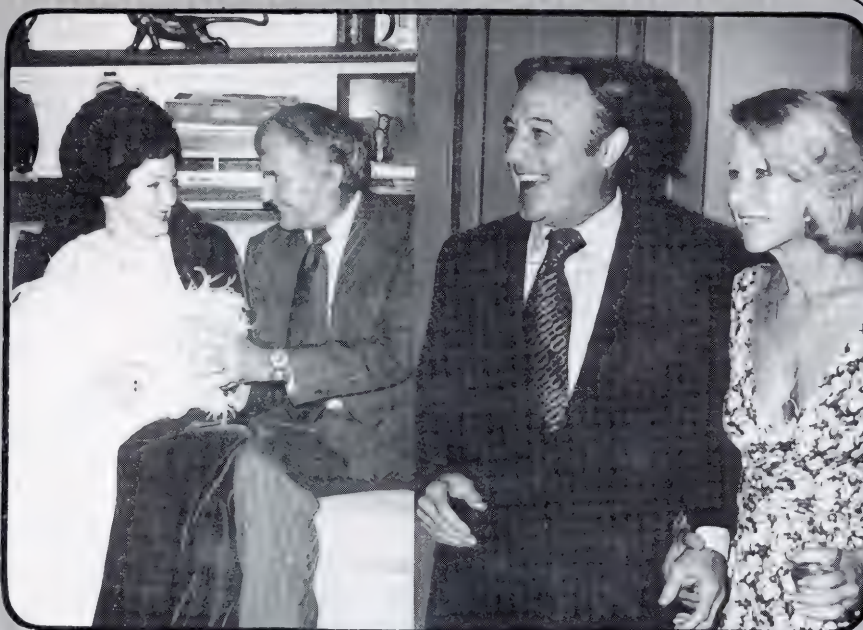
Midst the mad mixture were Hermoine's French bulldogs, Sir George and Princess Margarite Gabriel Louise, No No Nanette (Maggie for short). Hermoine confided that in England ladies of easy virtue used to take French bulldogs on their beat.

\* \* \*

Shirley Bassey mesmerized Greek Theatre audiences who, with no other performer on the bill, got their share of Shirley. The US doesn't see her often because she is not a citizen, and taxes take a big bite of her salary when she works here.

At a post-performance party, Shirley had a pleasant reunion with the Peter Finchs. Peter and Shirley were once a romantic duo—but that was long ago. They're still good friends.

Classy lassie Bassey, with that sexy



Old friends Kathryn Grayson and Man About Town having fun at Masquers Tribute to Joe Pasternak. (Photo by Yani Begakis)

Gene Kelly and Joyce Haber at Beverly Hills Hotel cocktailery honoring her and her book, "The Users."



Ray Bolger, Dorothy Hart and Henry (the Fonz) Winkler at Bistro bash celebrating publication of Dorothy's book about Lorenz Hart, "Thou Swell, Thou Witty."

Welsh accent, analyzed her appeal, "I can't read music, but I can read an audience. Something happens between me and those people."

\* \* \*

Joan Blondell's stay at St. John's Hospital with painful arthritis was brightened when another patient, Marlon Brando, on a crash diet under doctor's supervision, discovered she was there. It took three nurses to cart in a four-foot floral display with a note, "To a woman I've always loved." It was signed Marlon. Joan was especially touched because she has never met the macho star.

\* \* \*

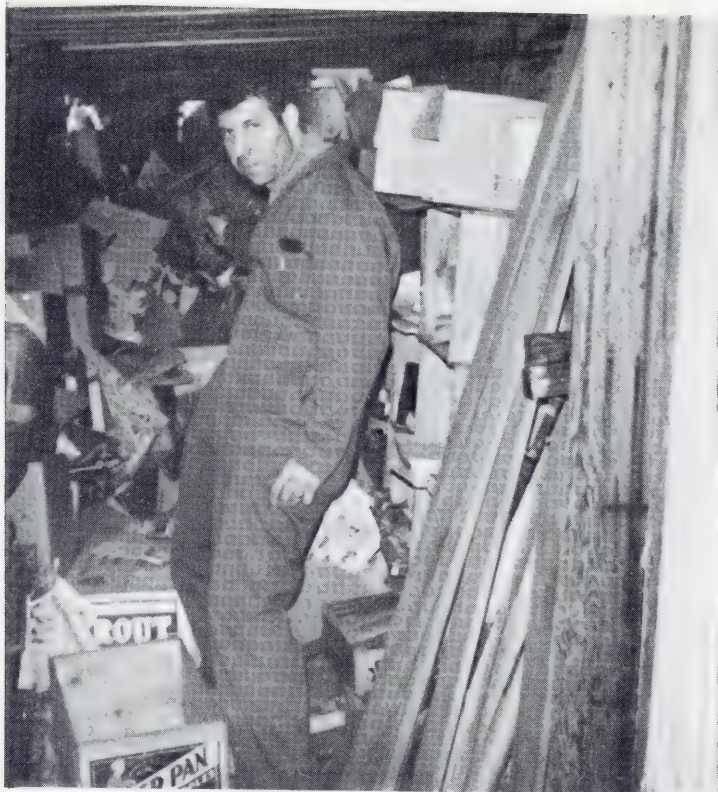
The Masquers honored their Harlequin (president) Joe Pasternak on his

50th anniversary as an American citizen. Joe asks, "Where else could I, a penniless nobody, achieve the impossible rags to riches dream?"

Kathryn Grayson recalled many films for Pasternak and asked "But why 'Kissing Bandit'?" Margaret O'Brien remembered "Unfinished Dance" when she as a pig-tailed child of 10. Gene Kelly admitted if it weren't for Joe at MGM, he wouldn't have made it in pictures.

This respected gentlemen, who saved Universal with his Deanna Durbin hits, produced a total of 104 films. He treasures the many honors he has received, but above all, he's proud to be an American. Δ





Tal Kanigher at the beginning of a mammoth six months job of sorting the movie memorabilia collected by the late Cliff Wesselman.

By Tal Kanigher

(A personal story sent in to HSM by Tal who is a long-time subscriber)

Perhaps as an avid collector you sometimes have wondered as to the origin of various movie materials offered in estate sales, garage sales, flea markets, festivals, etc.

Little did I realize when I was reading an issue of Hollywood Studio Magazine some five years ago, in the very near future, I would be adding material to the collections of some of the top collectors of movie memorabilia in the USA and Europe.

The story began in a small Burbank book store where I met Cliff Wesselman who was then, a photographer for the Los Angeles Examiner. I expressed my desire for autographs of famous personalities and Cliff, a customer in the store, mentioned that he had a "House Full" of various material for sale, including autographs. Usually when a person mentions a "House Full" they usually mean a closet full or trunk full.

I became very interested, especially in the material relating to aviation, and outlaw Al Jennings. Every week for eight months Cliff and I would meet in the book store and he would sell me the items for my personal collections.

We had sort of an understanding, he would hand me the material and I would pay him what I considered the value to be. He never did count the money in my presence.

One day I received a telephone call from a friend of Cliff's who sadly advised me that Cliff was missing and hadn't been seen in six days. I was then contacted by a relative of Cliff's who discovered Cliff had suffered a stroke and was in a local hospital. The relative arrived from out of town and we went to Cliff's residence in Sun Valley to obtain some clothing for Cliff during his stay at the hospital.

When the relative and I arrived at the residence we discovered a ten room house, and a huge four car garage, filled from top to bottom and wall to wall with books, newspapers, photos, magazines, etc., etc. We found the necessary clothing

## The Collection that was Mammoth

*It took four of us six months to sort the priceless material*

and returned to the hospital and fortunately Cliff's condition improved. A month later, however, Cliff died.

Cliff's relative designated me as the person to supervise the disposal of the estate.

It took 4 of us six months sorting the material.

In all fairness to this story I should at this time explain that over 50% of the material had been destroyed over the years by rain that had found it's way through the leaky wooden roofs and walls to destroy over two thousand movie magazines from 1919-1930, two hundred thousand movie stills and candid news photos of famous personalities, and other valuables.

Cliff had, in his 40 years in California, worked for three different newspapers. He was a top photographer and artist. It is my understanding he was given the discarded candid news photos, and the movie stills by the newspapers who either didn't use them, or had used them and had no further use for them. Numerous photos are sent to the newspapers each day



Way back when . . . this was a huge cake especially baked for Jackie Coogan celebrating his 21st birthday. Jackie in the middle is shown with his mother and brother. Cliff on left is supervising the camera crew.



Cliff Wesselman, then a photographer for the L.A. Examiner taking a picture of Van Johnson.



by the studios for publicity purposes.

Cliff's personal friends included, Valentino, Death Valley Scotty, Al Jennings, Eddie Cantor, and thousands of others. So began the six months job of sorting.

My hours at the estate were usually 6pm—midnight, Mon.—Fri. and 7am—midnight on Saturday. My very understanding wife and children observed my presence in my residence on Sunday.

Luckily as it was, I became very much aware of the importance of this material from reading earlier issues of Hollywood Studio magazine. Roy Bishop for instance wanted everything relating to the lovely Alice Faye. Chuck Finley wanted photos of his favorite, Jeanne Crain.

I began to sort the photos and put aside these items for the various collectors.

The books in Cliff's residence numbered over 50,000. He had a dream of some day opening a book store in Hollywood and retiring amongst the company of the many friends he loved.

The books were purchased by three different book dealers. Unfortunately, many books were water stained and the value was nil. Some 5,000 books alone were donated to the Indian scholarship fund in Cliff's memory since he was part Indian.

When the material was sorted, and the small percentage of items of value were removed, the doors and windows were boarded up and there ended my work at the estate.

I began to sort, re-sort, and file the collectable photos.

I destroyed all photos depicting homicides, traffic accidents, and injury to humans and animals. Not one cent profit was to be made at the expense of another's suffering.

The collectors were very pleased to obtain the movie material. Roy Bishop and Chuck Finley were the first to add to their collections.

The rare stills began to find their respective collectors. Others to be sold immediately were the Sci-Fi Horror, Shirley Temple, Garbo, Crawford, Davis, Dietrich, MacDonald and Nelson Eddy, Valentino, Stanwyck, Swanson, etc. etc.

Through the years I have met some wonderful people who treat each still with the greatest of care so others may enjoy the history of Hollywood. I have met movie stars who have obtained photos they didn't realize existed.

I promised Cliff's relative I would direct the photos to the collectors—that is what Cliff would have wanted and "That's Where They Belong."△



Cliff shoots Peter Lorre at the height of his career.



Maurice Chevalier signs a personal autograph on a special Chevalier program for Cliff.



Eddie Cantor, when as you can see, 15c still bought an ice cream sundae.



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## Film Festivals

HSM invites all Film Festivals, Movie Expo's, Societies & special film meetings, national & international to avail themselves of coverage in this magazine. Announcements and photos should be mailed to Hollywood Studio Magazine, P.O. Box 5815, Sherman Oaks, Calif. 91413.

January 13-18, 1977. 38TH NATIONAL AUDIO-VISUAL ASSOCIATION CONVENTION & EDUCATION EXHIBIT, at the Anaheim Convention Center, Calif. For information, contact: NAVA, 3150 Spring Street, Fairfax, Va. 22030. Telephone: 703-273-7200.

February 18-20, 1977. 9TH MIDWEST FILM CONFERENCE, at the Marriott Hotel, in Chicago. For information, contact: Midwest Film Conference, P.O. Box 1665, Evanston, Ill. 60204. Telephone: 312-527-3060.

## New Books

THE FILMS OF JEANETTE MACDONALD AND NELSON EDDY, by Eleanor Knowles, A.S. Barnes and Co., Inc., Cranbury, New Jersey; 1976; 469 pp.; illus.; index. Biographies plus the cast and credits for each of their films, music notes, a discography, and an index to their radio performances (1935-1949). Summarizes how taste in movie musicals evolved over the years. Music credits and discography by J. Peter Bergman, film credits by John Cocchi, \$25.00 cloth.

ALEXANDER KORDA: THE MAN WHO COULD WORK MIRACLES, by Karol Kulik, Arlington House Publishers, New Rochelle, New York; 1975; 407 pp.; illus.; index; biblio. A personal biography combined with a critical re-evaluation of his films. \$12.95 cloth.

50 MAJOR FILMMAKERS, EDITED BY Peter Cowie. A.S. Barnes and Company, New York; 1975; 287 pp.; illus.; index. Biographical sketches and critical analyses of the work of directors such as Hitchcock, Kubrick, Truffaut, compiled from the annual *International Film Guide* \$20. cloth.

HUMPHREY BOGART, by Alan G. Barbour. Pyramid Publications, New York; 1973; 160 pp.; illus.; index; biblio. A pocket biography emphasizing his films. \$1.75.

FROM HOLLYWOOD, by DeWitt Bodeen, A.S. Barnes and Company, New York; 1976; 352 pp.; illus.; index. Traces the careers of 15 major actors and actresses, 8 of whom were silent screen stars such as Theda Bara, Geraldine Farrar, Wallace Reid, Lon Chaney, Bebe Daniels, Dolores Del Rio, and Douglas Fairbanks. Filmographies for each. \$15 cloth.



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## Passing Parade / David Bruce

By Kirk Crivello

Among the various genres running rampant in the 1940s, ranging from horror films, zany comedies to war features, was the young romantic male lead. Handsome David Bruce played them all quite convincingly, but that marvelously smiling glint in his eyes gave a hit of much more.



Andrew McBroom was born Jan. 6, 1914 in Kankakee, Ill. where his father was in the restaurant business. At Northwestern University he majored in drama and psychology, and joined Phi MuGamma, an honorary dramatic fraternity. In his senior year, he appeared in "The Merchant of Venice" with Blanche Yurka and in "King Henry V" met his future wife, Cynthia Sory.

After graduation he headed for New York and a succession of jobs, elevator boy, a NBC page, and while a radio announcer was brought to the attention of a Warner Bros. talent scout in 1940; Jack L. Warner changed his name to David Bruce in THE MAN WHO TALKED TO MUCH followed by a series of nondescript bits. His friendship with Errol Flynn, resulted in featured roles in THE SEA HAWK and SANTA FE TRAIL.

At Universal's horror factory, David was cast in their first "Inner Sanctum" mystery series, CALLING DR. DEATH, starring Lon Chaney and in THE MAD GHOUL as scientist George Zucco's zombie type creation. In an excerpt from Don Miller's B MOVIES: "THE MAD GHOUL (1943) was probably the best of the bunch, with David Bruce being turned into a zombie like automaton by evil doctor George Zucco. Bruce was a good actor not used often enough by Universal, equally adept with comedy and the heavier dramatics, and handsome enough to play leads."

David was featured with Universal's silvery-voiced lark Deannea Durbin in CHRISTMAS HOLIDAY; then was an 1849 union soldier opposite Deanna in her only Technicolor film, Jerome



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Kern's CAN'T HELP SINGING, a bit of Americana that tried to cash in on the success of the Broadway hit, "Oklahoma." Universal kept the duo busy next in LADY ON A TRAIN. In this screwball thriller, David as a story writer and nightclub songstress Deanna gave taut performances.

The year 1945 turned out to be David's most important cinema year. Besides the three Durbin features, he co-starred with luscious newcomer Yvonne De Carlo in SALOME, WHERE SHE DANCED. Although the New York Herald-Tribune tagged the \$1.2 million Technicolor Walter Wanger production "a cinema curiosity" SALOME emerged a box-office success. As De Carlo's confederate lieutenant lover, it was one of his best and most worthwhile assignments, due in part to the pair's tremendous sex-appeal.

David was allowed to display some of his bent for comedy in THAT NIGHT WITH YOU with Susanna Foster and Franchot Tone after which he exited Universal. His career then seemed to deteriorate. In his last good role, producer Buddy Rogers' SUSIE STEPS OUT ('46) with Nita Hunter and Cleatus Caldwell, David offered a blithe-spirited performance, in the Cary Grant tradition.

In later years very little was heard of David Bruce. Then, on May 6, 1976, he died of a heart attack, while on location in Venice, Calif. filming his first film in over 25 years, MOVING VIOLATION. Surviving are a daughter, actress Amanda McBroom, and a sister. Δ

## New Bob Hope Museum

A 150,000-square-foot Bob Hope Museum is under development for a 50-acre site in Malibu, adjacent to the Pepperdine University campus, according to A.J. Maloney of Media Development Corp., Burbank.

The proposed \$6-million facility would be built on land owned by Hope and would contain memorabilia of his career, including tapes, films and recordings of his USO tours during World War II, the Korean War and the Viet-nam War, Maloney said. Media Development is responsible for planning and construction of the contemporary-styled museum facility.

The site is part of a 327-acre parcel owned by Hope in the rolling hills off Corral Canyon. It has about a mile of frontage on the Pacific Ocean.

Maloney indicated that the Malibu site was one of several locations under consideration for the museum.

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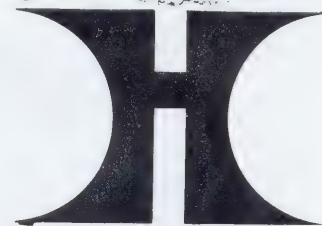
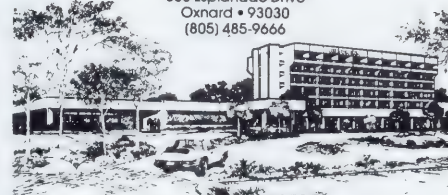
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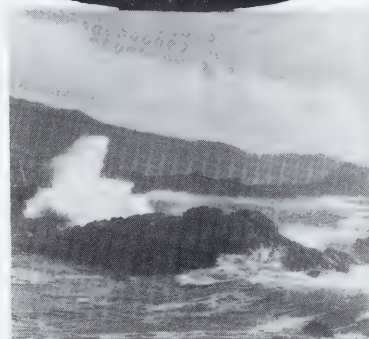
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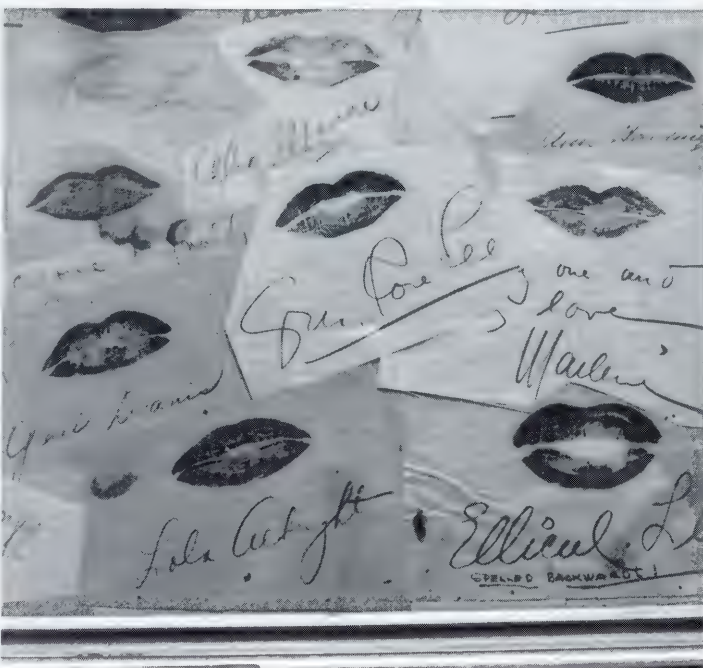
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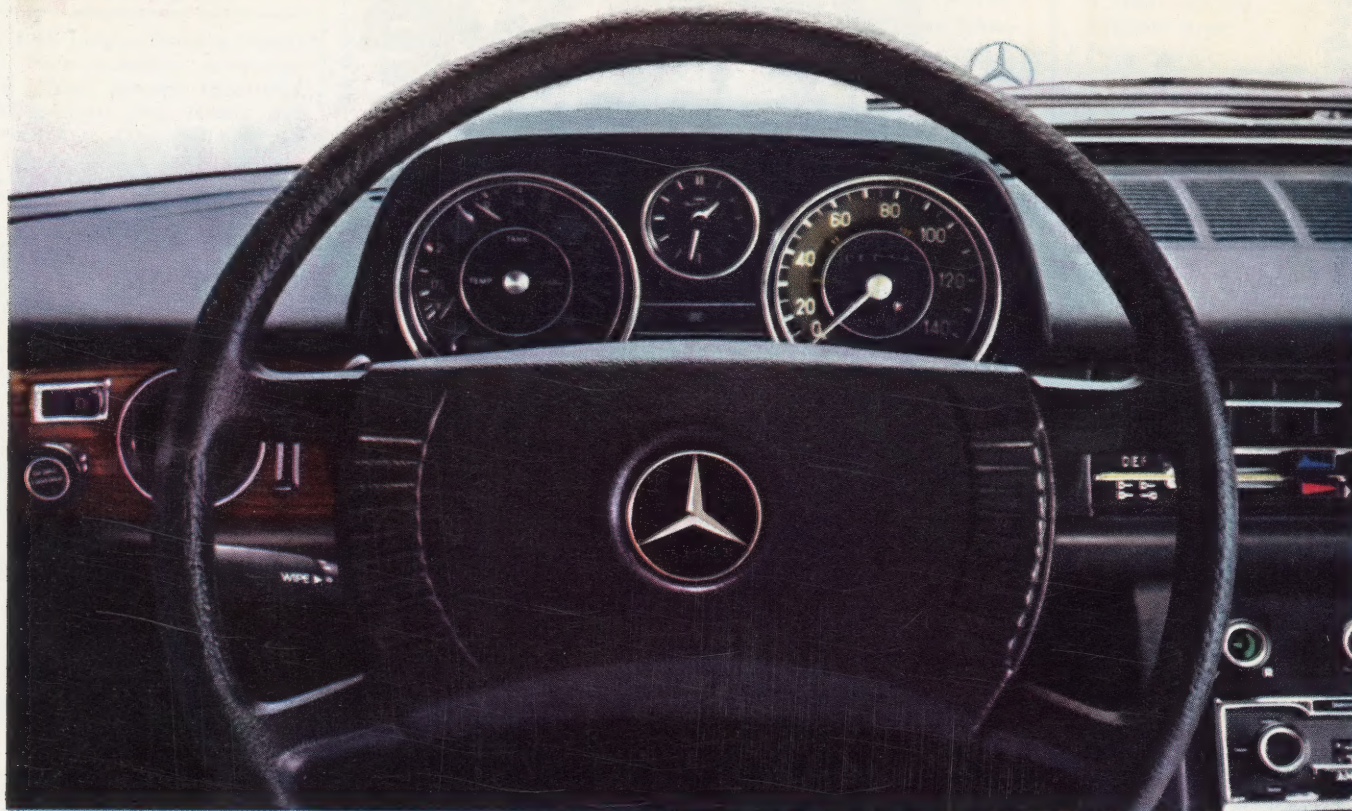
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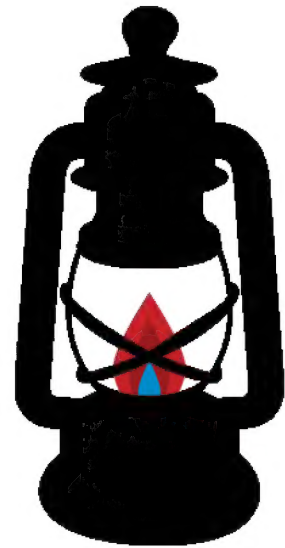


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